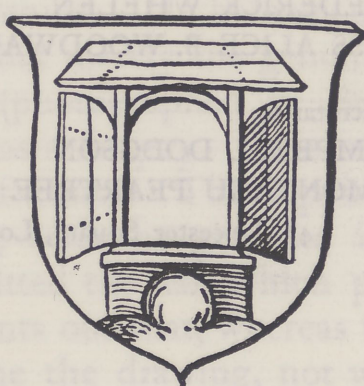


THE
PAINTINGS
DÜRER SOCIETY

FIFTH SERIES

WITH INTRODUCTORY NOTES BY CAMPBELL DODGSON



DÜRER. Portrait of himself at the age of twenty-six. 1498.

Photocopy by Mowbray & Co. from the oil painting on panel (20 by 16 in.) in the Prado Gallery, Madrid (No. 1498).

LONDON

MDCCCCII

"Nürnberg's Hand"
"Geht durch alle Land"

THE DÜRER SOCIETY

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PAINTINGS.

I.

DÜRER. Portrait of Michel Wolgemut. 1516.

Photogravure by Messrs. Bruckmann from the oil painting on panel (11½ by 10½ in.) in the Alte Pinakothek, Munich (No. 243).

THE head of the aged painter is swathed in black silk, and he wears a black coat with a fur collar, showing a little of his white shirt at the opening. On the green ground is painted an inscription which may be translated as follows:—"Albrecht Dürer took this likeness of his teacher Michel Wolgemut in the year 1516, and he was 82 years of age, and lived till the year 1519; then he departed on St. Andrew's day early before the sun had risen." Lower down, near the left shoulder, are the date 1516 (originally 1506) and Dürer's monogram.

There can be no two opinions about the genuineness and fine quality of the portrait, which is in an admirable state of preservation; but many critics are sceptical as to the genuineness, in whole or in part, of the inscription and date. Those who are interested in the matter will find a full discussion of all the points in an article by Karl Voll in the *Allgemeine Zeitung*, Munich, November 20th, 1897, Beilage 263. The official catalogue takes the view that the first part of the inscription was painted, presumably by Dürer himself, when the picture was finished in 1516, and that the rest, in larger characters, was added on the sitter's death, three years later. Dr. Voll believes that the whole was composed at once, but he does not admit that either the style of the inscription or the character of the letters is Dürer's own. He supposes that the information was added in 1519, or thereabouts, by some other well-informed person, after the picture had left Dürer's hands. We know from Neudörffer that Wolgemut died in 1519, but the exact date and the painter's age are not known from any other source. Dr. Voll doubts, on insufficient grounds, as it appears to me, the correctness of the date given to the painting, though he admits with Thausing (*Dürer*, 2. Aufl. II. 133) that there is still greater difficulty in accepting the date 1506, which originally stood in place of 1516, seeing that Dürer spent the whole of 1506 at Venice. He believes that the painting is still earlier, and that it originally bore no date or inscription, but merely the genuine monogram.

The drawing in the Albertina (photographed by Braun, No. 565), so highly praised by Thausing, must certainly be condemned as a forgery. It is nothing but a copy from the picture, and the draughtsmanship is quite unworthy of Dürer. The copyist has drawn the neck exactly so far as it is visible in the picture and no further, while he gives no indication of the collar and coat which determine the outline. He has also omitted the hair which projects below the ear and travestied the formation of the ear itself. Dr. Voll points out that, whereas the draughtsman has used blue Venetian paper, with intent to deceive, he has done the drawing, not with silver-point or chalk, but with lead pencil, which was not in use till long after Dürer's time.

II.

DÜRER. Portrait of himself at the age of twenty-six. 1498.

Photogravure by Messrs. Ad. Braun et Cie, from the oil painting on panel (20 by 16 in.), in the Prado Gallery, Madrid (No. 1316).

The portrait bears the inscription "1498 / Das malt Ich nach meiner gestalt / Ich was sex vnd zwenzig Jor alt / Albrecht Dürer" in Gothic letters, with the monogram under the last line. The picture must have been painted early in 1498, since Dürer completed his twenty-seventh year on May 21st in that year. Thausing describes it as follows: "His costume is even more gay and

elegant than that he wore as a bridegroom five years before [*i.e.*, in the Felix portrait, Portfolio III.]. The widely opened doublet and the cap hanging on one side are striped white and black. The shirt is of fine linen hemmed with gold thread, leaving the throat bare; and a black and white ribbon crosses his breast and holds up a violet mantle on the left shoulder. The fashionable tight-fitting vest adds probably to the stiffness of the attitude; the right elbow and the grey-gloved hands rest on the parapet, which runs along the bottom of the picture. Through a window in the wall in the background can be seen a gleaming landscape with a village on the banks of a river, and, beyond, bright-coloured hills and snow-capped peaks. Against this the narrow head with slight beard and long, thin locks looks almost pale in colouring and weak in tone, though very carefully finished. It is turned to the right, but the eyes look straight at the spectator from the corners of their sharply defined sockets, with the same fixedness with which the master must have contemplated his reflection in the glass. What is chiefly to be remarked in the painting of this picture, is that Dürer has slightly touched the gloves, neck and cloak with his fingers and the palm of his hand, so as to remove the smoothness of the surface and give it a sort of grain. A copy, dry, cold and green in tone, exists in the Uffizi at Florence."

I had much to say about this picture last year (Portfolio IV., pages 7 to 9) in connection with the portrait of Dürer's father (1497) which the Town Council of Nuremberg presented to Charles I. in 1636, along with the picture now at Madrid. I take this opportunity of adding certain corrections of my account of these two pictures, which were kindly supplied to me, too late for insertion last year, by Mr. Lionel Cust, Surveyor of His Majesty's Pictures. The original entries in Van der Doort's catalogue of Charles I.'s collection are, as checked with the Ashmole MS., which Vertue transcribed inaccurately, as follows: "The book of the pictures and statues placed at this time in the King's Chair room, in the privy gallery, the particulars whereof as followeth:

No. 25. Done by Albert Dürer himself. Item, the picture of Albert Dürer, when he was young, in his long yellow hair, in an old antique fashioned black and white leathern cap and habit, with gloves on his hands, through window a landskip to be seen, painted upon a board; in an old wooden frame; presented to the King by the city of Neormborch in high Jermani; sent by the Lord Marshal, Earl of Arundel. 1ft. 8in. length, 1ft. 4in. breadth.

No. 26. Done by the aforesaid Albert Dürer. Item, another the like fellow piece, being Albert Dürer, his father in a black antique old Hungarian fashioned black cap, in a dark yellow gowne [*not* 'green'], wherein his hands are hidden in the wide sleeves. Painted upon a reddish all cracked board; in the like aforesaid frame. 1ft. 8in. length, 1ft. 4in. breadth."

No. 27 is the portrait of a man (1506) at Hampton Court (Portfolio II.). Later on in the same catalogue we find:

"Item, in the little store room in the bear gallery No. 28, copied by Mr. Greenbury. Item, two copies of Albert Dürer and his father, which are done by Mr. Greenbury, by the appointment of the Lord Marshal" (no dimensions given).

None of these four pictures appear in the catalogue of James II.'s collection, though the portrait at Hampton Court does. The pictures of Dürer's father and himself, both done by himself, were sold "to Mr. Murray and others in a Dividend as aprised 23rd October (year?) for £100." Mr. Cust adds: "probably Greenbury's copies were made for Lord Arundel, and also they were the pictures engraved by Hollar. I have always thought that the Syon House picture might be one of Greenbury's pictures."

III.

DÜRER. The Virgin with the Iris. 1508.

Collotype from the oil painting on panel (58 by 48in.) in the Collection of Sir Frederick Cook, Bart., M.P., at Doughty House, Richmond, Surrey. From a photograph by Messrs. Ad. Braun et Cie., Dornach, Alsace.

The Virgin sits, nursing her Child, in a garden bounded by an unfinished or partly ruined wall, with an arch opening on the sea. She wears a vermilion dress, trimmed at the bottom with fur, and edged at the bosom and wrists with a narrow border of crimson. The mantle, also crimson, is

thrown up, at the left side, over the bench or ledge on which Mary sits, and a white butterfly has alighted upon it. On her head is a delicate gauze veil, through which the blond hair is clearly seen. Conspicuous among the plants in front of the wall are an iris, a peony and a vine, all exquisitely painted. The flower of the iris is of a pale, greyish blue; the peony bud is pink, while the open flower is of a more lilac tint. The sea is a bluish grey; the sky, too, is grey near the horizon, turning higher up to a pure, light blue. Over the Virgin's head, above the cross-beam, is a tiny figure of the Almighty in the sky, wearing a red mantle and surrounded by beams of white light. On the wall, between the stem of the iris and Mary's head, is the genuine date, 1508; the monogram below has been tampered with, but appears also to be genuine.

This important picture, hitherto little known, attracted much attention when included (No. 3) in the recent Winter Exhibition (1902) of Paintings by Old Masters at the Royal Academy. There is little reason to doubt that it is the original painting, of which the inferior and damaged picture at Prague, described by Thausing, is a copy. It is now, at any rate, much the better picture of the two, and in almost perfect condition. The flesh, which is of a pallid, slightly bluish tint, has perhaps been a little re-painted. The hair is without lustre, though beautifully drawn. The two reds, of the mantle and the robe, are severally very fine, but their combination is daring, and in questionable taste. The large amount of drapery in the front of the picture is somewhat meaningless and tiresome, and the whole picture might have gained by a certain reduction in scale. With these reservations the design, and in a large measure the colour, of the picture may be pronounced admirable, and the execution of many parts of it fully worthy of Dürer. I see no need to suppose, with certain English critics, that it is an original picture, painted, however, not by Dürer, but by Hans Baldung Grün, whether from his own or from Dürer's design. That Baldung should have been working in Dürer's studio in 1508 is not improbable, for it was only in the following year that he became a citizen of Strassburg. According to Eisenmann, he painted the copies in the Uffizi of Dürer's Adam and Eve of 1507 at Madrid, and was also employed on the inner side of the wings of the Heller altarpiece of 1509. Still there is so much of Dürer, so little of Baldung, in the Virgin with the Iris, that I see no harm in adopting Thausing's hypothesis that this was the picture of the Virgin which Dürer had in his studio for some time in 1508. He describes it, evidently as his own work, in the following letter of August 24th, 1508, to Jacob Heller of Frankfurt:—"I pray you, if you know anyone who wants a picture, to offer them the Virgin that you saw here. With a proper frame it would be a very pretty picture, for you know it is carefully done. I will let you have it cheap. If I were to do it now, I should want not less than 50 florins, but as it is finished it might be injured here. So I give you full power to sell it cheap, say for 30 florins; indeed, rather than not sell it, I will let it go for 25 florins. It has cost me a great deal." On November 4th in the same year Dürer revokes this commission. "You need not," he writes, "look out for a purchaser for my picture of the Virgin, for the Bishop of Breslau has given me 72 florins for it, so I have sold it well." The Bishop's Secretary, Johannes Hesus, was a native of Nuremberg and a friend of Pirkheimer's, and very probably arranged the sale. Dürer, however, had to wait three years before he was paid.

The picture now at Richmond, acquired by the late Sir Francis Cook, was formerly in a private collection at Vienna. The Prague picture, also once at Vienna, has been reproduced in Professor Thode's supplement to Riehl's "*Gemälde Dürer's und Wolgemut's*" (Soldan, Nürnberg). On comparing the two, a great difference will be noticed in the face of the Virgin. The colour of the mantle in the Prague picture is said to be "*weisslich*" (nearly white). There is no figure of the Almighty, no monogram, and no date, though Thausing records a tradition that the date 1508 was formerly visible. Additional plants are introduced, of which the most conspicuous is a lily of the valley (or perhaps a small white campanula) a little distance above, and to the left of, the wooden fence in the foreground on the right. There is much more vegetation about the wall; for instance, the whole gap above the Virgin's head, from the angle between the two iris stems to the stone which nearly touches the wooden cross-piece, is fringed with grass bending to the left. Further to the right there are additional vine tendrils. To the left, the whole of the masonry on the top of the arch is fringed with grasses, some of which are tall and in flower; their roots hang down through the crevices of the stone. A tall plant runs up across a projecting stone and across the sea and sky, connecting itself with one of the aforesaid hanging roots. Just in front of this plant, springing from the level of the upper edge of Mary's mantle, is a jagged stake to which nothing corresponds in the Richmond picture. The intention of this is obvious. It has been painted in by a restorer to conceal one of the main cracks in the panel, of which there are at least four, extending from top to bottom, and unsuccessfully disguised by re-painting.

DRAWINGS.

IV.

DÜRER. St. John the Baptist awaiting Martyrdom.

Collotype from the pen and ink drawing (10 by 6½ in.) in the British Museum, from the Sloane Collection.



SAINT JOHN kneels with eyes downcast, in an attitude expressive of resignation. The executioner, sword in hand, looks keenly upwards, awaiting the signal to strike. The monogram is a forgery. This drawing, characteristic as it is of Dürer's manner in the early "nineties" of the fifteenth century, was long left among the nameless drawings of the Nuremberg School in the old black leather volume from which the fine series of the Sloane Dürers had been taken. The study which has been devoted of late to Dürer's earliest drawings has made it easier to recognise his handiwork, and so for the last six years this subject has lain among the master's early sketches. It has not yet been reproduced in any scientific publication connected with Dürer, but Dr. Giehlow has urged its claims to recognition as a Dürer at Berlin and Vienna.

V.

DÜRER. A Cavalry Skirmish near the Gate of a Town.

Collotype from the pen and bistre sketch (8 by 7½ in.) in the British Museum, on the back of the drawing of a Mounted Courier (Lippmann 209).

To the left is a fortified town near the sea, which has the sail on the horizon beloved by Dürer. In front of the gate is a fool, with long-eared cap on his head. In the foreground a number of riders, one of whom is a woman, are plunging wildly about, with a few men on foot running among the horses. On the slope of a hill to the right, a fugitive rider, transfixed from behind by a spear, has fallen backwards from the saddle, and his horse gallops away, looking back to see what has become of its master. Outside the limits of the composition, which are hastily marked with the pen, is a separate sketch of a woman on a larger scale. Several groups of curved lines, not connected with the composition, have been drawn at a different time in Indian ink.

The drawing on the front of the paper is generally dated 1490, or not much later, and there is no reason to doubt that this spirited but hasty sketch is of the same date. Dr. Lippmann does not mention it, and it has not been reproduced or described before.

VI.

DÜRER. Allegorical Composition.

Collotype from the pen and ink drawing (10 by 7½ in.) at Windsor Castle. (Lippmann 389.)

Three women are seated in the foreground, one of whom, wearing a winged head-dress, points with her right hand to a round dish at which she is gazing, perhaps for the purpose of divination. The woman by her side watches her with a smiling expression, while the third, seated behind them under a willow tree, looks earnestly at the distance, where three women with an outspread sail are borne along on a dolphin's back. (This group is taken from an Italian niello, by Peregrini, Dutuit

693, often copied both by Italian and by German artists). In the foreground on the right a winged child watches a rabbit as it disappears into a hole; two other children peep out of a vessel or basket, on the edge of which the words PVPILA AVGVSTA are written backwards in ink of a different colour. In the background is a fortified town on a steep hill, which Dürer used in 1519 for the background of his engraving of St. Antony, B.58. It is not, as people sometimes think, a view of Nuremberg, but a composition built up from various sketches. The walls of the town and all the towers connected with them are copied, as Dr. Haendcke has pointed out (*Die Chronologie der Landschaften Albrecht Dürer's*, 1899, p. 18) from Dürer's own early drawing of Trent at Bremen (Lippmann 109), while the buildings of the town within the walls are derived from elsewhere, one of them, in particular, being taken from the view of Innsbruck at the Albertina, others possibly from the Burg at Nuremberg. At the foot of the drawing are Dürer's monogram, in reverse, and the (false) date 1516. All the evidence of style points to 1500 as the approximate date of the drawing. It seems to be a study for some engraving, never executed. The subject has never been explained. Thausing thinks that it is connected with a glorification of Nuremberg, and that the words PVPILA AVGVSTA allude to that city, which the humanists of the circle of Conrad Celtis identified with the Roman colony of Augusta Praetoria. He suggests that the inscription, meaning "Orphaned Nuremberg," was added to Dürer's drawing by another hand after the death of Celtis in 1508, but this is very far-fetched.

VII.

DÜRER(?). The Justice of Trajan.

Collotype from the pen and ink drawing (10 $\frac{3}{8}$ by 7 $\frac{1}{2}$ in.) in the British Museum (Malcolm Collection, No. 510), formerly in the collection of Sir Thomas Lawrence.

The legend of the Emperor Trajan and the widow enjoyed a great popularity in the middle ages. It is told in the life of St. Gregory in the Golden Legend, and Dante introduces it in the tenth canto of the Purgatorio. As Trajan was setting forth from Rome on a campaign, a poor widow stopped him to demand justice. Her child, she said, had been ridden over and trampled to death. Trajan said he would punish the offender on his return. The widow pleaded that he might never return. He yielded at length to her entreaties, held an enquiry, and condemned the culprit, who proved to be his own son. It was this act of generosity that touched the heart of Gregory, and moved him, according to the legend, to pray effectually that the soul of the pagan Emperor might be redeemed from the pains of Hell.

The three main incidents in the story are depicted in this drawing, in which the numerous figures are outlined on so small a scale, with a fine crow-quill, that a magnifying glass and a certain amount of patience are required, before the details can be fully understood.

In the foreground on the left, the son of Trajan, followed by several horsemen and three dogs, is in the act of riding over the little boy, whose mother throws up both her arms in violent grief. Another child, more fortunate than his companion, has just escaped, and runs away with arms stretched out towards his mother.

The second scene is enacted beneath a stately portico of Renaissance architecture, with statues on the roof of Venus and Cupid, Diana and Apollo, two satyrs, and on the extreme left a man and horse whose action recalls that of the famous groups on the Quirinal at Rome. Garlands, held by Cupids, are slung across between the capitals of the columns that support the vaulted roof. Under a canopy suspended from the middle of the roof, sits the Emperor, with the plaintiff and defendant on either side of him. A throng of courtiers, soldiers and others, a jester among them, stand outside the judgment hall. The widow kneels before Trajan, who lays his left hand on her arm. Two women stand behind her, one of whom is perhaps the mother of the surviving child, brought in as a witness. The prince holds in his left hand the helmet with lofty plumes which he was wearing in the first scene.

In the distance, on the left, the prince kneels awaiting execution, with his helmet and plumes before him on the ground. Trajan, followed by a troop of horsemen, seems ready to start as soon as

the sentence has been fulfilled; but the widow kneels by his side, entreating, perhaps, that the culprit may after all be spared. According to one form of the legend, Trajan let her choose between having the son executed or adopting him instead of her own child. A town, approached by a bridge, stretches across the background, and is connected by another bridge with a suburb across the river. Beyond the city, mountains and sea extend to the horizon. The whole composition is framed by a round arch of twisted boughs and foliage, with birds and children here and there, and on either side a centaur, armed with club and shield, with a frightened woman clinging to his back.

The drawing has never been reproduced before, and is very imperfectly described in Sir J. C. Robinson's Catalogue of the Malcolm Collection, where it is called "a rich allegorical composition by an unknown master." I believe that the "unknown master" is no other than Dürer. No drawings by him that are generally known are drawn with so fine a pen, though something approaching this method of working may be found, for instance, in parts of the drawing at Windsor just described. But any doubt as to the possibility of the line being Dürer's will disappear if the drawing be compared with the studies scattered profusely about the four volumes of studies of human proportion and other subjects which constitute the Dürer MSS. at the British Museum. The paper, too, on which this composition is drawn, very thin and white, having for watermark a trident with a small circle near the handle, is one which occurs repeatedly, as Dr. Weixlgärtner pointed out to me, both in the London and the Dresden MSS., over a wide range of years. Various suggestions have been made by persons who feel that the drawing is closely connected with Dürer, but hesitate to acknowledge that it is actually from his hand. It has been called a tracing, or a genuine original very faded and retouched. For the last theory I am convinced that there is no foundation. Some parts of the drawing are in a much paler ink than others, but whether pale or dark, the ink shows no signs of alteration by another hand; there is never a trace of an earlier pale line under a later dark one. I was, myself, inclined to suspect a tracing, till I saw the undoubtedly genuine drawings among the Dürer MSS. The paper, moreover, though thin, is not sufficiently transparent to allow of so fine a drawing being traced through it. Mr. Peartree has suggested the name of Hans von Kulmbach, alleging the indisputable resemblance of the drawing to the Judith woodcuts, once attributed to Dürer, but now more generally given to Kulmbach, in Ulrich Pinder's "Beschlossen Gart des Rosenkrantz Mariae," 1505 (Hirth's "Bilderbuch," Nos. 539-642). Dr. Dörnhöffer, however, who is engaged in the special study of Hans von Kulmbach, will not give his sanction to this attribution. Mr. Peartree attributes to the same hand a drawing on the same thin paper, and similar in execution, in the Prenten-Cabinet at Leyden. It has tiny notes of colour ("rot," "gelb," etc.) in a miniature script which he does not recognise as Dürer's. The subject is Christ in a mandorla, and below an elliptical group of persons representing many professions and ranks (knight, soldier, judge, peasant, woman with a baby, etc.), each of whom carries on his back a large cross. Part of these, Mr. Peartree says, are thoroughly Düreresque in style, others more independent, and the costume may be dated as late as 1520.

I find no difficulty, myself, in attributing the Trajan drawing to Dürer, and I should date it about 1500, or very little later, by the technique and by the reminiscences of the antique and of Italian art and architecture which abound in it. The frame, with the birds and children, is exactly in the manner of the frontispiece to Celtis' "Quatuor Libri Amorum," 1502. The trappings of the horses recall the large early leaf of sketches at Florence which we reproduced in a former portfolio. The whole design is one of singular charm, and deserves to be more widely known and appreciated than it is.

VIII.

DÜRER. Study for the Engraving of the Prodigal Son.

Collotype from the pen and ink drawing (8½ by 8½ in.) in the British Museum (Lippmann 222).

An early drawing, perhaps about 1498, reproduced in reverse in the engraving, B. 28. (See below, No. xv.)

IX.

DÜRER. Head of Christ.

Collotype from the charcoal drawing (12 $\frac{3}{8}$ by 8 $\frac{1}{2}$ in.) on paper stained brown, signed and dated 1503, in the British Museum (Lippmann 231).

An inscription in Dürer's hand, so faint as to be almost illegible, records that he drew this face in his sickness.

X.

DÜRER. Head of an Old Man.

Collotype from the charcoal drawing (11 $\frac{1}{8}$ by 8 $\frac{1}{2}$ in.), dated 1508, in the British Museum.

This very remarkable and vigorous drawing, derived, like most of the Dürer drawings in the Museum, from the Sloane volume 5218, was attributed for some years to Matthäus Grünewald, presumably on account of that painter's known predilection for the grotesque and abnormal. It was not reproduced, therefore, in Dr. Lippmann's third volume, and is published here for the first time. For some years past it has been restored to Dürer, and the attribution has found general acceptance. The writing at the top, "hÿe conrat verkell altag (?) 1508," which gives the sitter's name, is certainly in Dürer's hand, though it has been re-touched in places. The monogram, though much more lightly drawn than the rest, may be genuine. The date has been much tampered with, and seems originally to have been no darker than the monogram. There is some reason to suppose that it was originally 1503, and in style the drawing agrees extremely well with other charcoal studies of that date, such as the Head of Christ, here reproduced, the head of a man which stands next to it at the British Museum, and the portrait of a youth, dated 1503, in the Academy at Vienna. Some parts of the drawing itself have been re-touched with Indian ink.

XI.

DÜRER. Sketch of the Monument of a Knight and Lady.

Collotype from the pen and ink drawing (10 by 6 $\frac{1}{2}$ in.) in the Uffizi Gallery, Florence.

There are two repetitions of this drawing, in the Berlin Cabinet (Lippmann 48) and in Christ Church Library, Oxford. Both seem to be inferior to the Florence version, but even that is not quite above suspicion. The monogram and date are certainly not genuine.

According to the commonly received opinion,¹ Dürer made this design for Peter Vischer the Elder to cast in bronze. Vischer made, in fact, two tombs which agree in the main with Dürer's drawing. The first was for Count Hermann VIII. of Henneberg (d. 1535) and his wife Elizabeth, Margravine of Brandenburg (d. 1507). This is at Römhild, some way south of Meiningen. The second tomb, at Hechingen, in the Principality of Hohenzollern-Sigmaringen, is that of Count Eitel Friedrich II. of Hohenzollern (d. 1512) and his wife Margaret of Brandenburg (d. 1496). The drawing agrees with the Römhild tomb in several details, especially of costume, which were altered in the Hechingen monument; on the other hand, the attitude and gesture of the Count agree more closely with the latter. Dr. Bode suggests that after the Römhild tomb was already in existence Count Eitel Friedrich ordered a similar tomb for Hechingen, and Dürer then made a sketch for the proposed improvements.² Dr. Ludwig Justi, a strenuous champion of the originality and versatility of the elder Vischer, will not hear of his taking designs from any other artist. He suggests that if the sketch is by Dürer at all, which he doubts, it can only be a reminiscence of the two monuments, drawn after a visit to Vischer's workshop.³

¹ Derived from Bergau, "Anzeiger für Kunde der Deutschen Vorzeit," 1869. 354.

² "Geschichte der Deutschen Plastik," 151.

³ "Repertorium für Kunstwissenschaft," XXIV., 48, 49.

XIA.

PETER VISCHER. The Henneberg Tomb at Römheld.

XIB.

PETER VISCHER. The Hohenzollern Tomb at Hechingen.

XII.

DÜRER. The Procession to Calvary.

Collotype from the pen and ink drawing (8½ by 11½ in.), signed and dated 1520, in the Uffizi Gallery, Florence.

The moment represented is that in which Christ, as he bears his cross, pauses to speak to St. Veronica, who offers her handkerchief. The two thieves, nearly naked, with their hands tied behind their backs, walk in advance; their crosses are borne by others.

XIII.

DÜRER. Portrait of Henry Parker, Lord Morley. 1523.

Collotype from the drawing in black ("Italian") chalk on a green prepared ground (15 by 12 in.) in the British Museum, from the Firmin-Didot and Mitchell collections (Lippmann 87).

On the lower margin Dürer has written "heinrich morley aws engellant, 1523." The date has been persistently misread as 1522, owing to the indistinctness or incompleteness of the last figure. Miss Lina Eckenstein, who called my attention to the error, has given the correct date in her recently published book on Dürer.

Henry Parker (1476-1556), author and diplomatist, obtained the favour of Henry VIII. by his translations from Latin and Italian writers. He was summoned to the House of Lords as Lord Morley on April 15th, 1523. Five months later he went on an embassy through the Low Countries and Germany, with the object of investing the Archduke Ferdinand (afterwards the Emperor Ferdinand I.) with the Order of the Garter. Morley spent some weeks at Nuremberg in November, 1523, awaiting the Archduke's arrival, and Dürer drew his portrait during that time.

(Interesting letters relating to the embassy are quoted in Brewer's "Letters and Papers of Henry VIII.," III., Pt. 2., pp. 1404, 1417, 1473, 1500-1502.)

XIV.

DÜRER. Portrait of Eobanus Hessus. 1526.

Collotype from the silver-point drawing (6½ by 4½ in.) in the British Museum (Lippmann 295).

Helius Eobanus Hessus (1488-1540), a fluent writer of Latin verse, was the author of a poem on Nuremberg and an elegy on the death of Dürer. His family name was probably Koch, but he assumed a triple Latin name, according to the fashion prevalent among scholars of that period (e.g., Conradus Celtis Protucius), and derived it from Sunday, the day of his birth, from his patron saint Eobanus, one of the companions of St. Boniface, and from Hesse, his native country. He was connected chiefly with Erfurt, where he became professor of Latin in 1517, but he came to Nuremberg in 1526, the year in which Dürer drew his portrait. He obtained an appointment at the new school founded by Melancthon, and resided at Nuremberg from 1526 to 1533. He then returned to Erfurt, and moved in 1536 to Marburg, where he died four years later.

XIVa.

Woodcut Portrait of Eobanus Hessus, after Dürer. P. 218.

From the impression in the British Museum, from the Mitchell collection.

The woodcut, evidently not drawn by Dürer himself upon the block, reproduces the drawing in reverse, on a smaller scale, with the addition of the hands and of a wall in the background. The word "Verte" calls attention to certain epigrams by Joannes Alexander Brassicanus, "In Imaginem Eobani Hessi sui ab Alberto Dürero huius ætatis Apelle graphice expressam," which are printed on the back of the leaf. Both pages are reproduced by Ephrussi, pp. 334, 335.

The woodcut has been called unique, but its rarity has been exaggerated. It appeared as the illustration of a scarce book, an elegy by Hessus, addressed to John Frederick, Duke of Saxony, of which two editions were printed, in 1526 and 1527, by Peypus at Nuremberg. The Berlin Cabinet possesses a perfect copy of the first edition (August 1st, 1526); the Munich copy lacks the woodcut. The Albertina has a proof, or presentation copy, of the woodcut alone, on vellum, with the verses below, but no "Verte" and no epigrams on the back. The portrait was published again in 1540, at Zwickau, on the occasion of the poet's death.

ENGRAVINGS.

XV.

The Prodigal Son. B. 28.

From an impression in the British Museum.

Perhaps the most popular of Dürer's early engravings. It is the fifth in Koehler's chronological list, and dates from the end of the fifteenth century.

XVI.

The Engraved Passion, continued. (See II. xvi.)

9. Pilate washing his hands, 1512. B. 11.
10. Christ bearing the Cross, 1512. B. 12.
11. Christ on the Cross, 1511. B. 13.
12. The Lamentation for Christ, 1507. B. 14.

From impressions in the British Museum.

The last subject, it will be observed, was engraved a year earlier than any other plate of the series. Ten out of the sixteen subjects belong to the year 1512.

XVII.

St. Jerome by the Willow Tree. 1512. B. 59.

From the British Museum impression of the first state.

In the second state Dürer's monogram was added on the flat side of the upright rock on the left. This plate was executed with the dry-point, and the early impressions, of which the one here reproduced is the finest, are very rich in bur. Only one other impression of the first state exists, in the Albertina, Vienna. Good impressions of the second state are also very rare, for the plate wore out quickly. The peculiar velvety look of the rich bur cannot be given by any reproduction.

Almaſones



WOODCUTS.

XVIII-XXII.

Five Woodcuts from the Nuremberg Chronicle, 1493, illustrated by Michel Wolgemut and Wilhelm Pleydenwurff.



ICHEL WOLGEMUT (1434-1519), the chief painter of Nuremberg in the generation before Dürer, and Dürer's master from 1486 to 1489, married in 1473 Barbara, the widow of Hans Pleydenwurff, painter, and thereupon entered into partnership with his stepson Wilhelm. The younger Pleydenwurff died in 1494, and his mother soon afterwards. Wolgemut married again, and his second wife, Christina, by whom he had several children, survived till 1550. Wolgemut himself, as we learn from the inscription on the portrait by Dürer (Pl. I.), died on November 30th, 1519.

A number of single woodcuts in books published from 1484 to 1495 may be ascribed to Wolgemut with great probability, but his chief achievements in book illustration are the two long series of woodcuts in the *Schatzbehalter*, 1491, and the *Nuremberg Chronicle*, 1493, both printed by Anton Koberger, Dürer's godfather. Hartmann Schedel's *Chronicle* was published in two editions, in Latin and German. The first, "*Liber cronicarum cū figuris et ymagibus ab inicio mūdi*," is dated July 12th; the German edition, translated by Georg Alt, is dated Dec. 23rd, 1493. Each is a huge folio volume, containing over 1800 woodcuts printed from 645 different blocks.¹ Sebald Schreyer and Sebastian Kammermaister bore the expenses of printing and contracted with Wolgemut and Pleydenwurff, described as "*viri mathematici pingendique arte peritissimi*," for the illustrations. Wolgemut's drawing for the frontispiece, "*The Almighty in the Act of Blessing*," dated 1490, is in the British Museum.



THE SACRIFICE OF CAIN: THE DEATH OF ABEL.

¹ For an analysis of these, see Mr. S. C. Cockerell's account of the book in "*Some German Woodcuts of the Fifteenth Century*," Kelmiscott Press, 1897. Most writers have estimated the number of cuts roughly at 2000 or more.

A fine woodcut of the Virgin in glory, evidently intended as an additional ornament of the book, though never included in it, is preserved in two impressions at Munich, one of which is inserted in Schedel's own copy of the Chronicle, while the other, with the date 1492, is in the Cabinet of Engravings.



ALEXANDER THE GREAT.

We have no evidence to show which of the illustrations are by Wolgemut and which by Pleydenwurff. From all that we know of their other works there is every reason to suppose that Wolgemut was much the most gifted artist of the two, and that the whole book bears the impress of his personality. Professor Thode,¹ however, animated by a strong bias against Wolgemut and in favour of his stepson, whom he regards as the real teacher of Dürer, selects all the woodcuts which are distinguished by a certain elegance, *naïveté* and charm from the ruder mass of average work, and attributes them to Pleydenwurff. The matter is too long to discuss here, but I may say that I regard Professor Thode's identification of the work of Pleydenwurff as an airy structure with no solid foundation. All the woodcuts here reproduced would be, on his showing, the work of Pleydenwurff; I am surprised that, on his principle of criticism, he attributes the "Dance of Death" to the same artist as the rest. A large number of the illustrations, especially the busts and small views of towns which do duty over and over again under different names, are too bad, as all must admit, to be attributed to any but subordinate craftsmen employed in the workshop. In addition to our five plates, three smaller illustrations from the Chronicle are reproduced in the text.

Alexander always bears coat armour when he appears in a series of the Nine Worthies, where he is placed, with Hector of Troy and Julius Caesar, among the pagan heroes. Burgkmair gives him a griffin rampant, or, on a field sable. In a woodcut by Breu² he bears the griffin quartered with the three bells.

XVIII.

The Creation of the Angels. Fol. ii.

This beautiful design faces the frontispiece, and introduces a series of cuts of uniform size, illustrating the six Days of Creation, in each of which (except the last) the hand of the Creator is shown outside the circle.

XIX.

The Dance of Death. Fol. cclxiv.

After chronicling the Sixth Age of the World, which begins with the Incarnation and lasts till the Second Advent, Schedel leaves four blank pages for additions and corrections, and then proceeds to speak of Antichrist, of Death, and Judgment, which are all included in the Seventh Age. This grisly subject is introduced by a page of moralising prose, and followed by ten hexameter lines and a longer poem in elegiacs. The first words of the verses, "Morte nihil melius," strike the keynote of Schedel's meditations on Death.

¹ "Die Malerschule von Nürnberg," 1891, 153-157.

² Pseudo-Aristotle, "Regiment der gesundheit," H. Steiner, Augsburg, 1530.

XX.

Circe and Ulysses. Fol. xli.

The witch Circe (Cycris) stands on the shore of her island, holding a cup of the magic potion which has turned the comrades of Ulysses into brutes. The hero holds a flower, the gift of Hermes, which has the virtue of resisting her spells. Her hand-maiden, wearing a Burgundian *hennin*, sits at a table, busy about an incantation. The chronicle, after relating how Ulysses forced the enchantress at the point of the sword to restore his comrades to human shape, mentions that he was the founder of Lisbon "in Spain" (Ulixbona). He is put in the Third Age and on the same leaf as Saul, first king of Israel.

XXI.

Pages bearing the Escutcheons of the Four Landgraves. Fol. clxxxiv.

The Four Landgraves of the Holy Roman Empire take their titles from Thuringia, Hesse, Leuchtenberg and Alsace. This is only a fragment of a large woodcut covering two whole pages which represents all the dignitaries of the Empire. The Emperor and the Seven Electors are shown in person, with all the insignia of their rank. The four Dukes are represented only by their escutcheons, the Margraves, Landgraves and Knights by pages. The Burgraves, Barons and Counts are represented also by pages, but these are half-length figures emerging from flowers, in the manner of the pedigrees of the period.

XXII.

The Profane People of Utrecht. Fol. ccxvii.

At an advanced period of the Sixth Age (the last date mentioned is 1277) a number of the folk of Utrecht were on the bridge, engaged in vanity and dancing, when a priest had occasion to cross over, conveying the Blessed Sacrament to a sick person. They paid no respect to the Host, and so the bridge gave way and some two hundred persons were drowned in the Maas. This does not strike Schedel as miraculous, though Utrecht is on the Rhine.

XXIII.

DÜRER. The Knight and Squire. B. 131.

From an impression in the British Museum.

This is one of Dürer's large woodcuts of the end of the fifteenth century (about 1496-1498), of which two, Samson and The Virgin with the Hares, have been reproduced in earlier portfolios. It probably represents some definite subject, but the tradition is lost.

XXIV.-XXVII.

DÜRER. The Life of the Virgin, continued. See Series III., xxv.—xxviii., IV., xx.—xxiii.

The Visitation. B. 84.

The Nativity. B. 85.

The Circumcision. B. 86.

The Adoration of the Magi. B. 87.

B. 84 is reproduced from a proof in the British Museum, the rest from proofs kindly lent by Mr. G. Mayer.

XXVIII.

DÜRER. The Virgin and Child, and a Study of Landscape. P. 177.

From an impression in the British Museum.

This charming round woodcut of the Madonna is certainly by Dürer, though it was not included in the catalogue of Bartsch and has consequently remained under suspicion. It may be dated approximately about 1510-1512. It is rather rare, and no very early and clear impressions are preserved. The little landscape sketch was evidently cut on the same block, a case to which I know no parallel among early woodcuts.

XXIX.

DÜRER. The Frontispiece of the Great Passion. B. 4.

From an impression in the British Museum.

The impressions of this subject without text are generally described as proofs, but the term is not quite accurately applied, for they are fairly common and never of such extreme sharpness as to warrant the supposition that they were printed when the block was just cut. They were printed, at some time, side by side with the woodcut of the same size which forms the frontispiece to the Life of the Virgin. The double impression thus produced was almost always cut up, but an undivided example is preserved in the British Museum. The woodcut dates from 1511, the year in which the Great Passion was first issued in book form.

XXX.

DÜRER. Proof of the Title-page of the Little Passion. B. 16.

From the unique impression in the British Museum.

This proof is of remarkable beauty, so far as the woodcut itself is concerned, and also of great interest as regards the title printed above. It shows that Dürer's original intention was to issue the Little Passion, like the Apocalypse, with a xylographic title, and that this intention was abandoned because the first word contained a grammatical blunder, "Passionis" having been cut instead of "Passio." This admitted of no correction, and the block with the lettering had to be abandoned, its place being taken by an ordinary title printed with movable type. On this trial proof the offending letters "nis" have been almost completely erased, and then put in again with ink. The proof has not been reproduced before, and collotype has been chosen, instead of a line block, in order to preserve its appearance more closely.

XXXI.

DÜRER. The Frontispiece of the Apocalypse. B. 60.

From a proof in the British Museum.

Collotype has been used in this case, too, in order to convey a juster impression of the original, which is a true proof of extreme delicacy, pulled on thin, slightly tinted paper unlike that used for ordinary impressions.

PRINTED FOR THE DÜRER SOCIETY, FORTY EIGHT LEICESTER
SQUARE, IN THE COUNTY OF LONDON, BY ALEXANDER
MORING, AT HIS PRESS AT TWO HUNDRED
AND NINETY EIGHT REGENT STREET,
OCTOBER, ONE THOUSAND NINE
HUNDRED AND TWO

DÜRER. The Virgin and Child, and a Study of Landscape. F. 177.

From an impression in the British Museum. This charming round woodcut of the Madonna is certainly by Dürer, though it was not included in the catalogue of his works and has consequently remained under suspicion. It may be dated approximately about 1510-1512. It is rather rare, and no very early and clear impressions are preserved. The little landscape sketch was evidently cut on the same block, a case to which I know no parallel among early woodcuts.

DÜRER. The Frontispiece of the Great Passion. B. 4.

From an impression in the British Museum. The impressions of this subject without text are generally described as proofs, but the term is not quite accurately applied, for they are truly common and never of such extreme sharpness as to warrant the supposition that they were printed when the block was just cut. They were printed at some time, side by side with the woodcut of the same size which forms the frontispiece to the Life of the Virgin. The double impression thus produced was almost always cut up, but an undoubted example is preserved in the British Museum. The woodcut dates from 1511, they can in which the Great Passion was first issued in book form.

DÜRER. Proof of the Title-page of the Little Passion. B. 10.

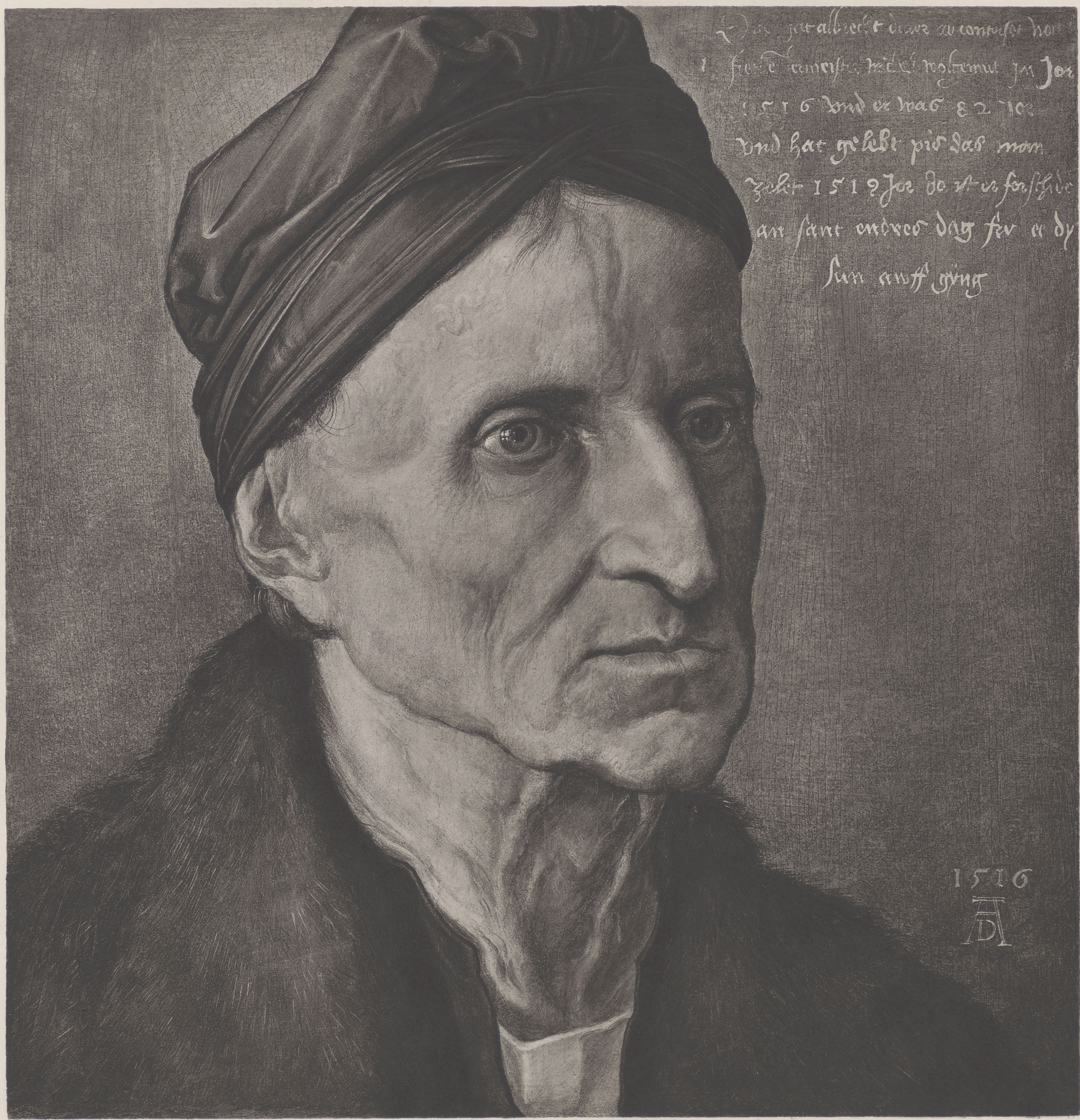
From the unique impression in the British Museum. This proof is of remarkable beauty, as far as the woodcut itself is concerned, and also of great interest as regards the title. The printer's original intention was to issue the Little Passion, like the Apocalypse, under the title of "The Little Passion," but the first word of the title was changed to "The Little Passion," having been changed in the title block, and the block with the lettering had to be abandoned, its place being taken by an ordinary title printed with movable type. On the title proof the offending letters "the" have been almost completely erased, and then put in again with ink. The proof has not been reproduced before, and colotype has been chosen instead of a line block, in order to preserve its appearance more closely.

DÜRER. The Frontispiece of the Apocalypse. B. 60.

From a proof in the British Museum. Colotype has been used in this case, too, in order to convey a true impression of the original, which is a true proof of extreme delicacy, pulled on thin, slightly tinted paper unlike that used for ordinary impressions.

DÜRER. The Life of the Virgin, continued. Part III. B. 100.

PRINTED FOR THE DÜRER SOCIETY, FORTY-NINE LEICESTER SQUARE IN THE CITY OF LONDON BY ALEXANDER MORRIS, AT HIS PRESS, AT TWO HUNDRED AND NINETY EIGHT REGENT STREET, BY THE ALBION PRESS, ONE THOUSAND ONE HUNDRED AND TWO.

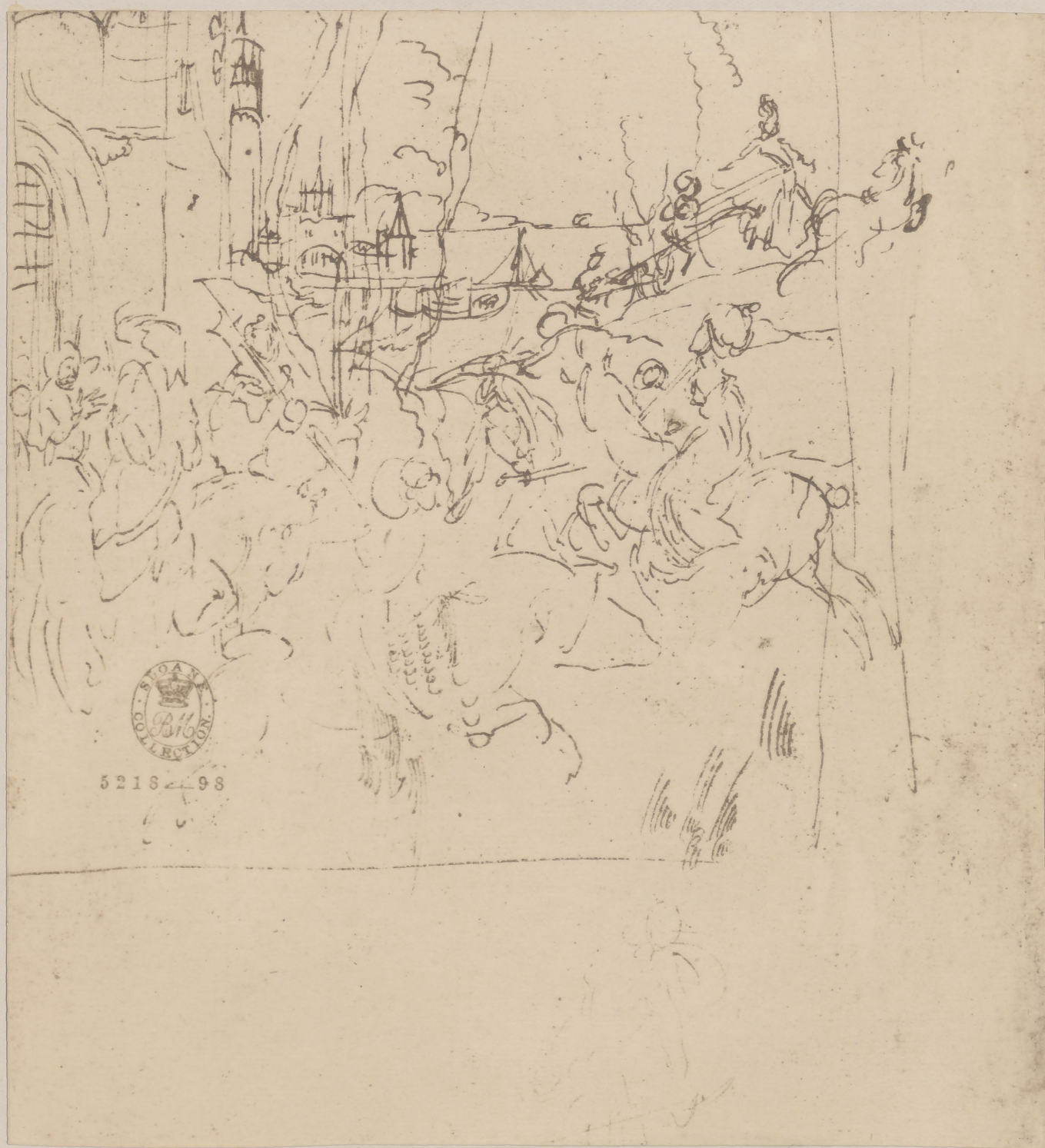


Der jetz albereit daz ancomen ist
1. f. d. emeist. Michel Wolgemut im Jor
1516 und er was 82. Jor
und hat gelebt p. d. das mon.
Zeker 1519 Jor da er was f. d.
an sant andreas tag fir er dy
sun auff ging

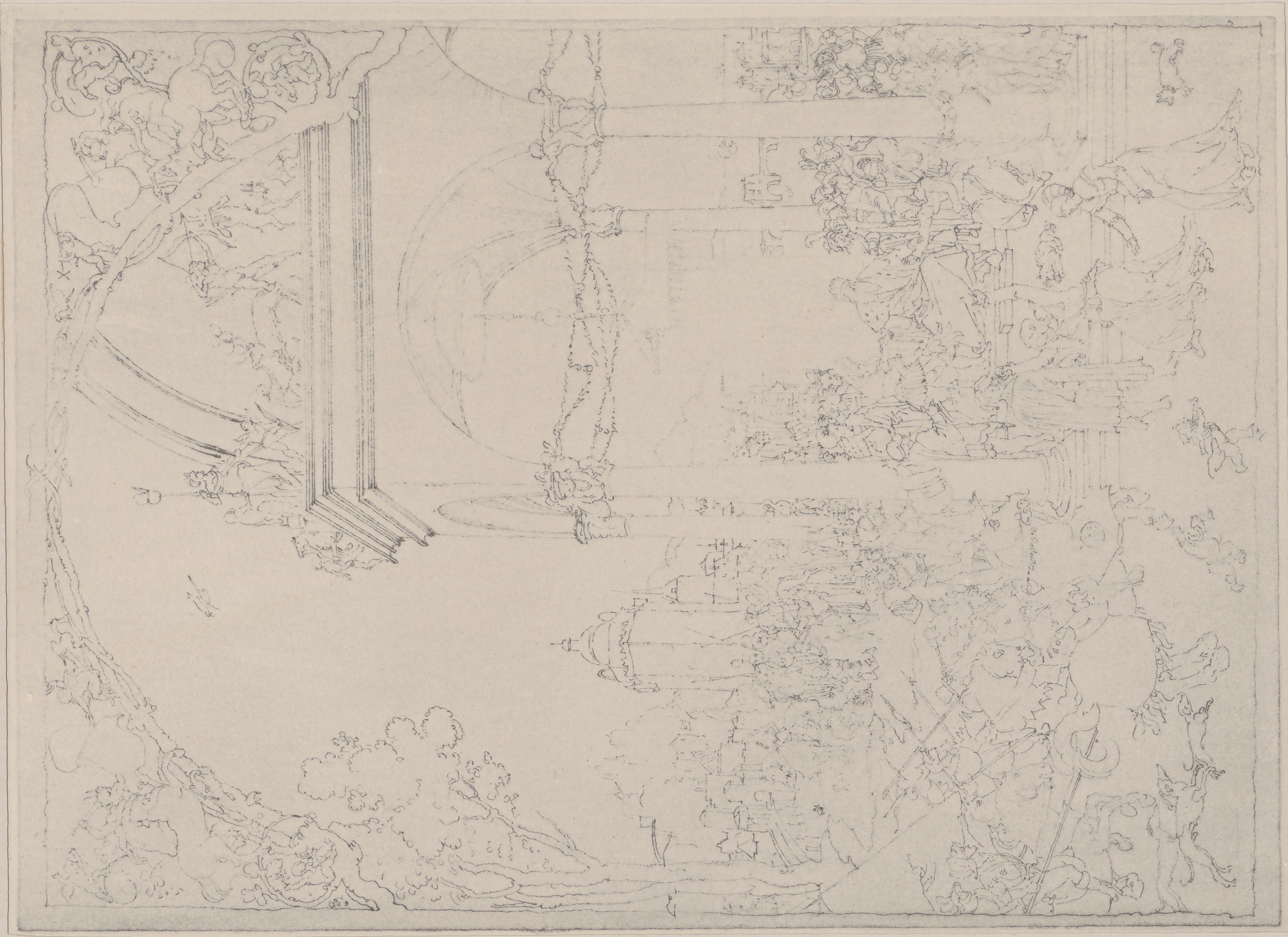
1516
A







V. IV. DÜRER. ST. JOHN THE BAPTIST AWAITING MARTYRDOM. BRITISH MUSEUM.
V. DÜRER. CAVALRY SKIRMISH NEAR THE GATE OF A TOWN. BRITISH MUSEUM.



V. VI. DÜRER. ALLEGORICAL COMPOSITION. WINDSOR CASTLE.
VII. DÜRER (?). THE JUSTICE OF TRAJAN. BRITISH MUSEUM.





V. XI. DÖBER. SKETCH OF THE MONUMENT OF A KNIGHT AND LADY. UFFIZI GALLERY, FLORENCE.
 XII. VISCHER. THE HENNEBERG TOMB AT RÖNHILD.
 XIII. VISCHER. THE HOHENZOLLERN TOMB AT HECHINGEN.











Quisquis habes nostra fixos in imagine vultus
 Notius hac Hesso noueris esse nihil
 Talis enim pulchram Pegnesi Eobanus ad urbem
 Post septem vitæ condita lustra fuit,
 VERTE.





V. XVI. DÜRER. THE ENGRAVED PASSION.

9. PILATE WASHING HIS HANDS (B. 11).
10. CHRIST BEARING THE CROSS (B. 12).
11. CHRIST ON THE CROSS (B. 13.)
12. THE LAMENTATION FOR CHRIST (B. 14).





Septima etas mūdi
Imago mortis

















Passionis dñi nři Iesu
Christi cum figuris

